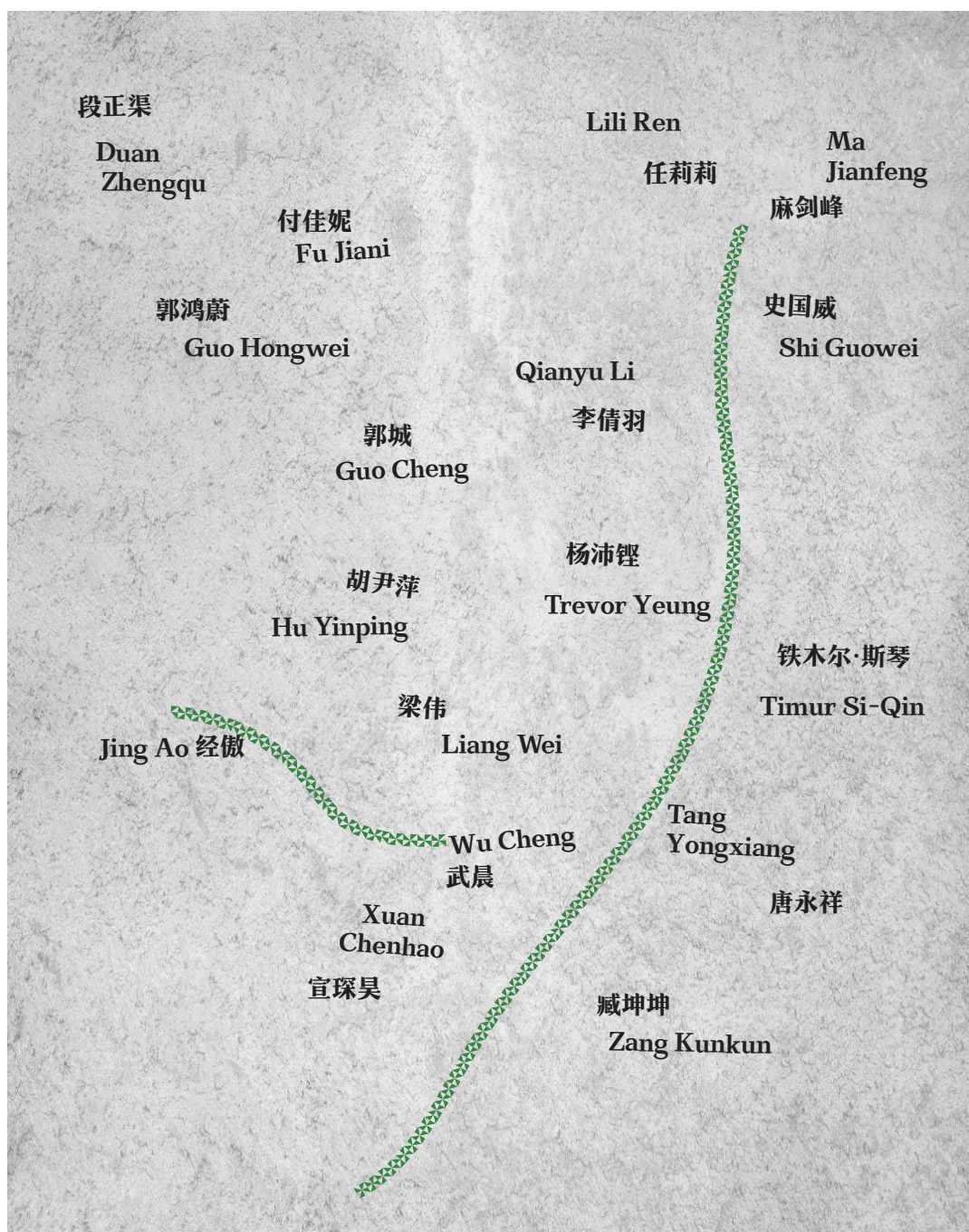


建议以看待**树林**的方式阅读展览

TO THE PUBLIC: PLEASE READ THE EXHIBITION
THE WAY ONE PERCEIVES THE **WOODS**



To the Public: Please Read the Exhibition the Way One Perceives the Woods (Part 1)

Duan Zhengqu, Fu Jiani, Guo Cheng, Guo Hongwei, Hu Yinping, Jing Ao, Lili Ren, Liang Wei, Ma Jianfeng, Qianyu Li, Shi Guowei, Trevor Yeung, Timur Si-Qin, Tang Yongxiang, Wu Chen, Xuan Chenhao, Zang Kunkun

What does one see in this exhibition?

All works linger in our minds like the tree branches that occupy our vision. We see their entirety in our minds, entangled in a way that is full of life. The exhibition texts resemble other parts of the woods, sometimes the rustling leaves and sometimes the falling fruits.

One theory proposes that feelings don't originate from the brain. We don't project our emotions about a tree or a forest from our brains. Instead, we see the scene before feelings emerge.

If this theory is correct, then our perception in front of these works is comparable to a bird seeking refuge in the leafy recesses, looking for a suitable dwelling.

Every tree awaits different flocks of birds; birds chirp in all directions.

This is a reason why a forest needs to exist.





Liang Wei
The First Assumption
2022
Acrylic on canvas, watercolor pencil, ink pencil
630 x 180 cm

MAGICIAN SPACE 魔金石空间



Liang Wei
The First Assumption
2022
Acrylic on canvas, watercolor pencil, ink pencil
Detail

MAGICIAN SPACE

魔金石空间

Liang Wei
The First Assumption
2022

Acrylic on canvas, watercolor pencil, ink pencil
Detail

MAGICIAN SPACE 魔金石空间





Tang Yongxiang

A pile of fruit with purple background

2022

Oil on canvas

80 x 100 cm

MAGICIAN SPACE 魔金石空间



Tang Yongxiang
A pile of fruit with purple background
2022
Oil on canvas
Detail



2020 (III)

2022

Acrylic on linen, carved brass

45 x 40.5 x 3.5 cm



Zang Kunkun

2020 (III)

2022

Acrylic on linen, carved brass

45 x 40.5 x 3.5 cm



Xuan Chenhao

Spring grass

2022

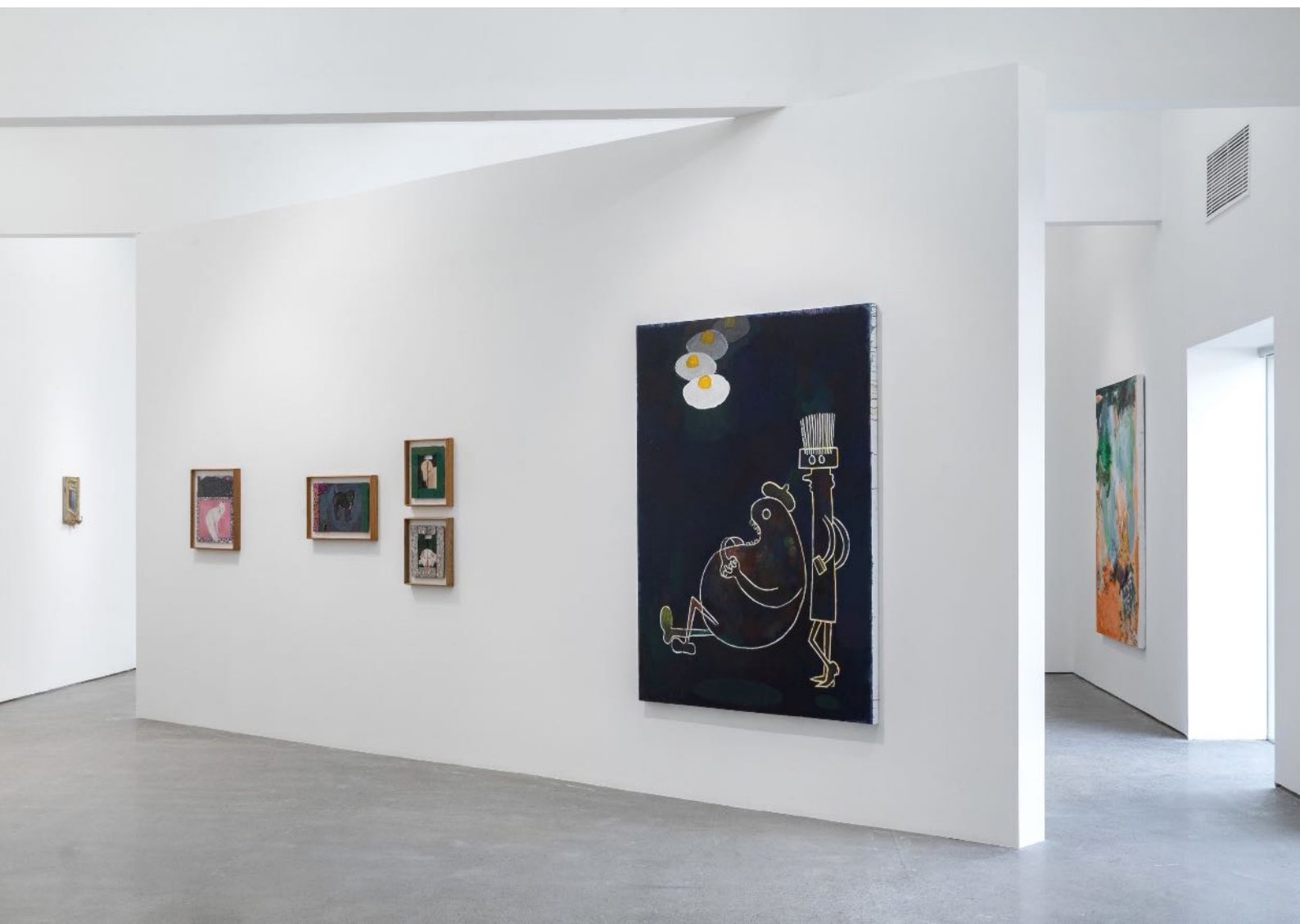
Oil on canvas

200 x 160 cm

MAGICIAN SPACE 魔金石空间



Spring grass
2022
Oil on canvas
200 x 160 cm





Wu Chen
Wander 2022
2022
Acrylic on canvas
200 x 150 cm



Duan Zhengqu

Fox

2022

Gouache, paperboard

42.5 x 46 cm



Donkey
2022
Gouache, paperboard
75 x 43 cm



Dog

2022

Gouache, paperboard

56.5 x 31.5 cm



Badger

2022

Gouacgd, oaodraoarc

56.2 x 33 cm



Rabbit

2022

Gouache, paperboard

43.5 x 31.2 cm



Pheasant
2022
Gntache, paperanard
57 x 31 cm



Pig

2022

Gouacge, paperboard

31.3 x 30 cm



Sheep

2022

Gouache, paperboard

30 x 31.5 cm



Li Qianyu
Self-portrait with clothes rack (human tripod)
2022
Oil and bronze pigment on two canvases
213 x 60 cm, 183 x 60 cm (diptych)



Self-portrait with clothes rack (human tripod)
2022
Oil and bronze pigment on two canvases
183 x 60 cm
Detail

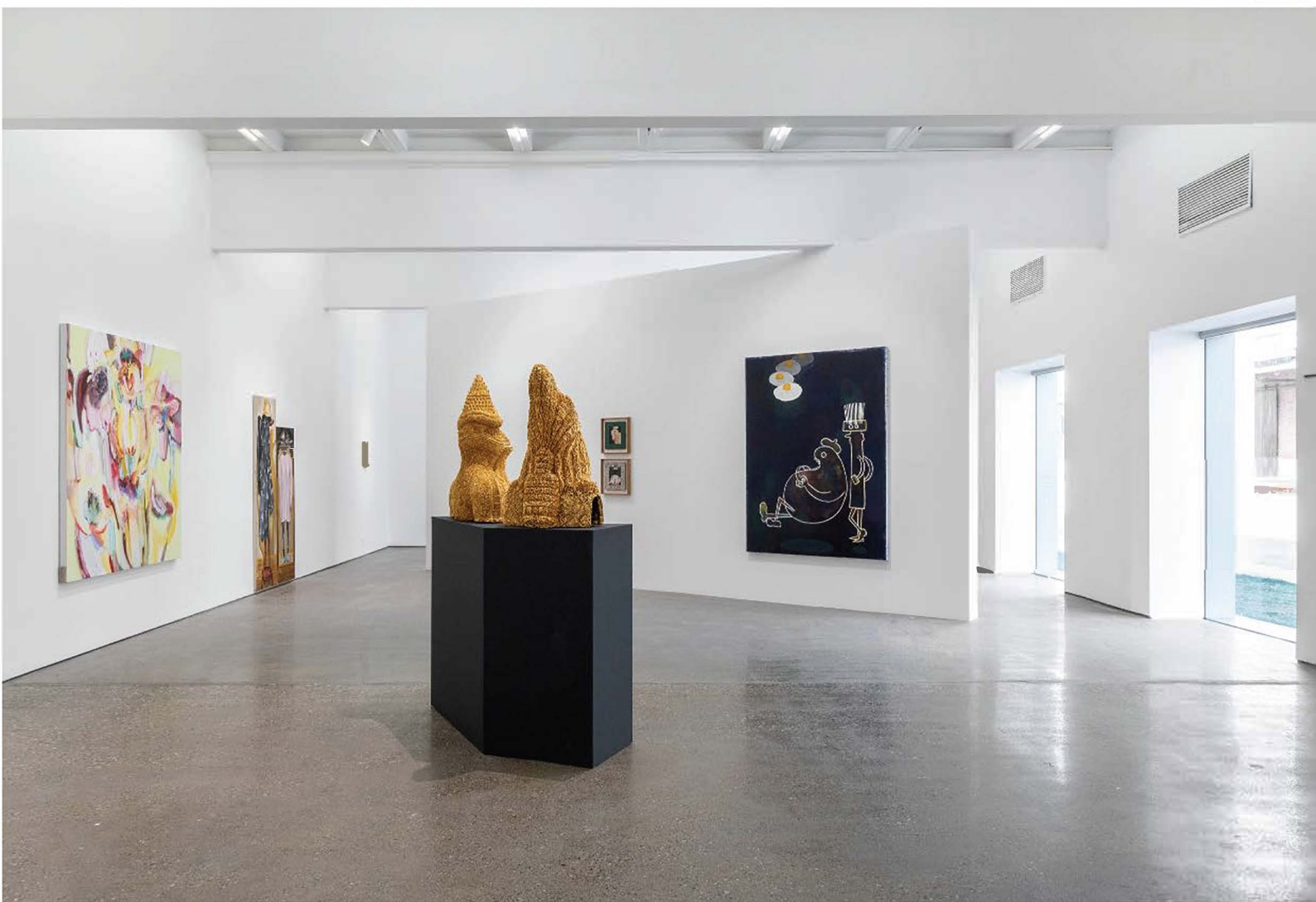
MAGICIAN SPACE

魔金石空间



Self-portrait with clothes rack (human tripod)
2022

Oil and bronze pigment on two canvases
213 x 60 cm
Detail





Hu Yinping
Crime of decoration,
one with overdressing
2022
Copper, 24k gold, resin
80 x 48 x 40 cm



Crime of princess,
a prince of a clan
2022
Copper, 24k gold, resin
80 x 68 x 30 cm

MAGICIAN SPACE

魔金石空间



Crime of decoration, one with overdressing
2022

Copper, 24k gold, resin
Detail

MAGICIAN SPACE

魔金石空间



Crime of prince, a prince of a clan

2022

Copper, 24k gold, resin

80 x 68 x 30 cm

MAGICIAN SPACE 魔金石空间

Crime of prince, a prince of a clan
2022
Copper, 24k gold, resin
Detail



MAGICIAN SPACE 魔金石空间





Yellow, Lily

2022

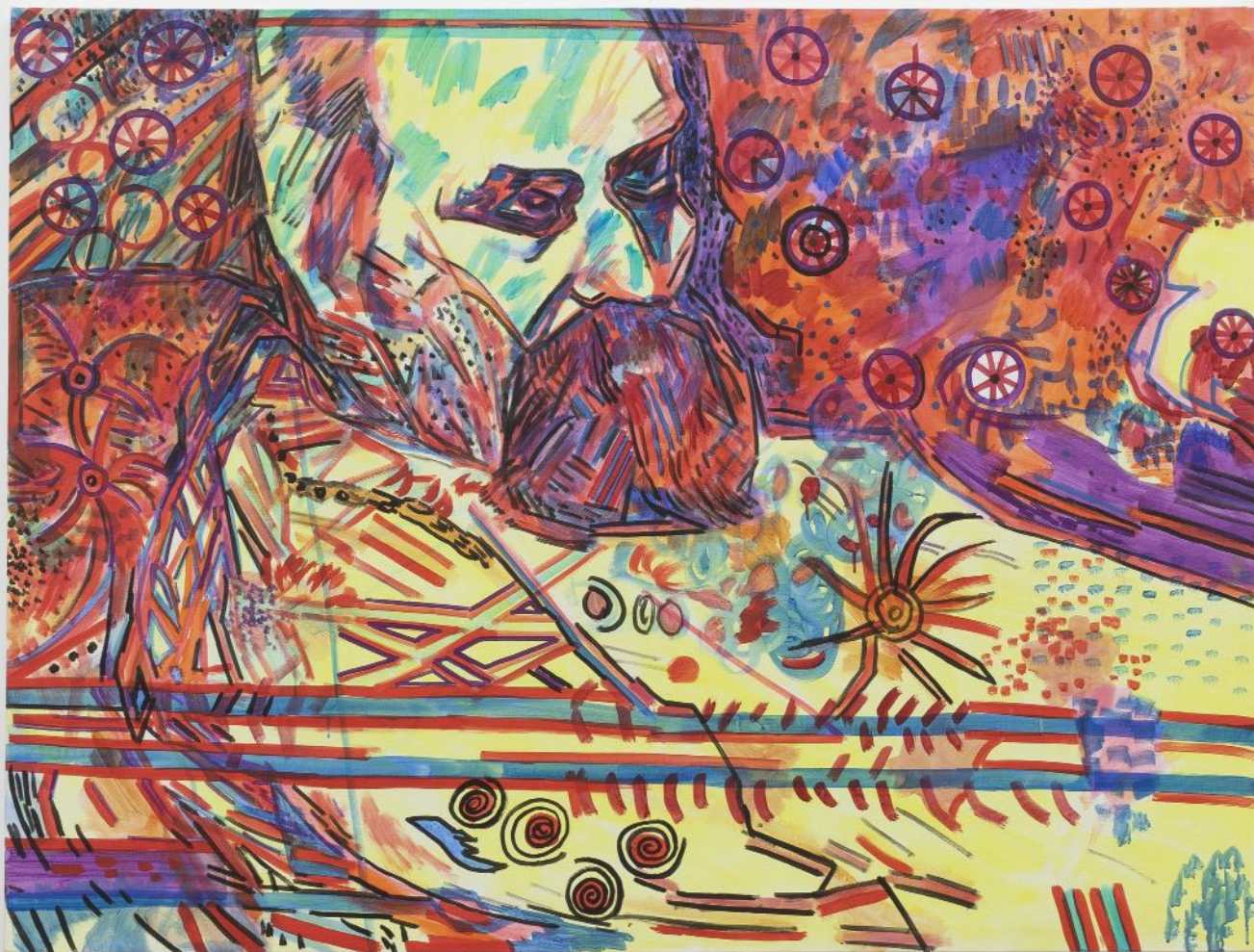
Oil on canvas

180 x 185 cm

MAGICIAN SPACE 魔金石空间



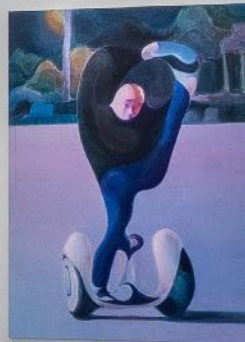
Yellow, Lily
2022
Oil on canvas
180 x 185 cm
Detail

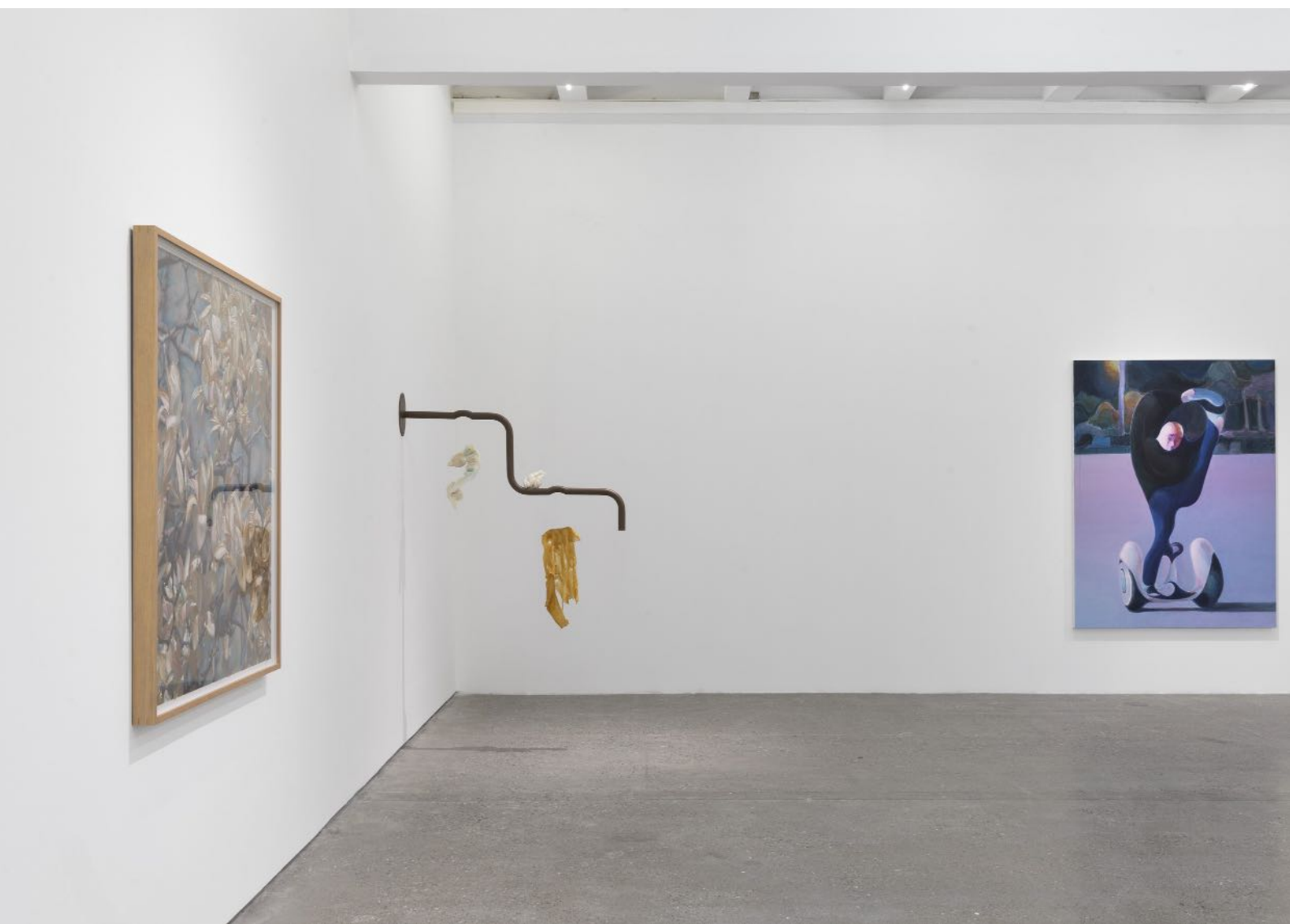


Ma Jianfeng
Nietzsche
2022
Acrylic on canvas
114 x 150 cm

MAGICIAN SPACE

魔金石空间







Guo Hongwei
The Master Practitioner No.6
2021-2022
Oil on linen
200 x 150 cm



The Master Practitioner No.6
2021-2022
Oil on canvas
200 x 150 cm

MAGICIAN SPACE 魔金石空间



Lili Ren

A display of a howling sound

2019

Steel tube, baked paint, plastic, silicone, fishing line

145 x 130 x 300 cm

MAGICIAN SPACE 魔金石空间



A display of a howling sound
2019

Steel tube, baked paint, plastic, silicone, fishing line

145 x 130 x 300 cm

Detail



Shi Guowei
Golden flower
2022

Painting on photograph
127 x 135 cm



MAGICIAN SPACE 魔金石空间

Shi Guowei
Golden flower
2022
Painting on photograph
127 x 135 cm

MAGICIAN SPACE

魔金石空间





Guo Cheng

TROUBLE

2022

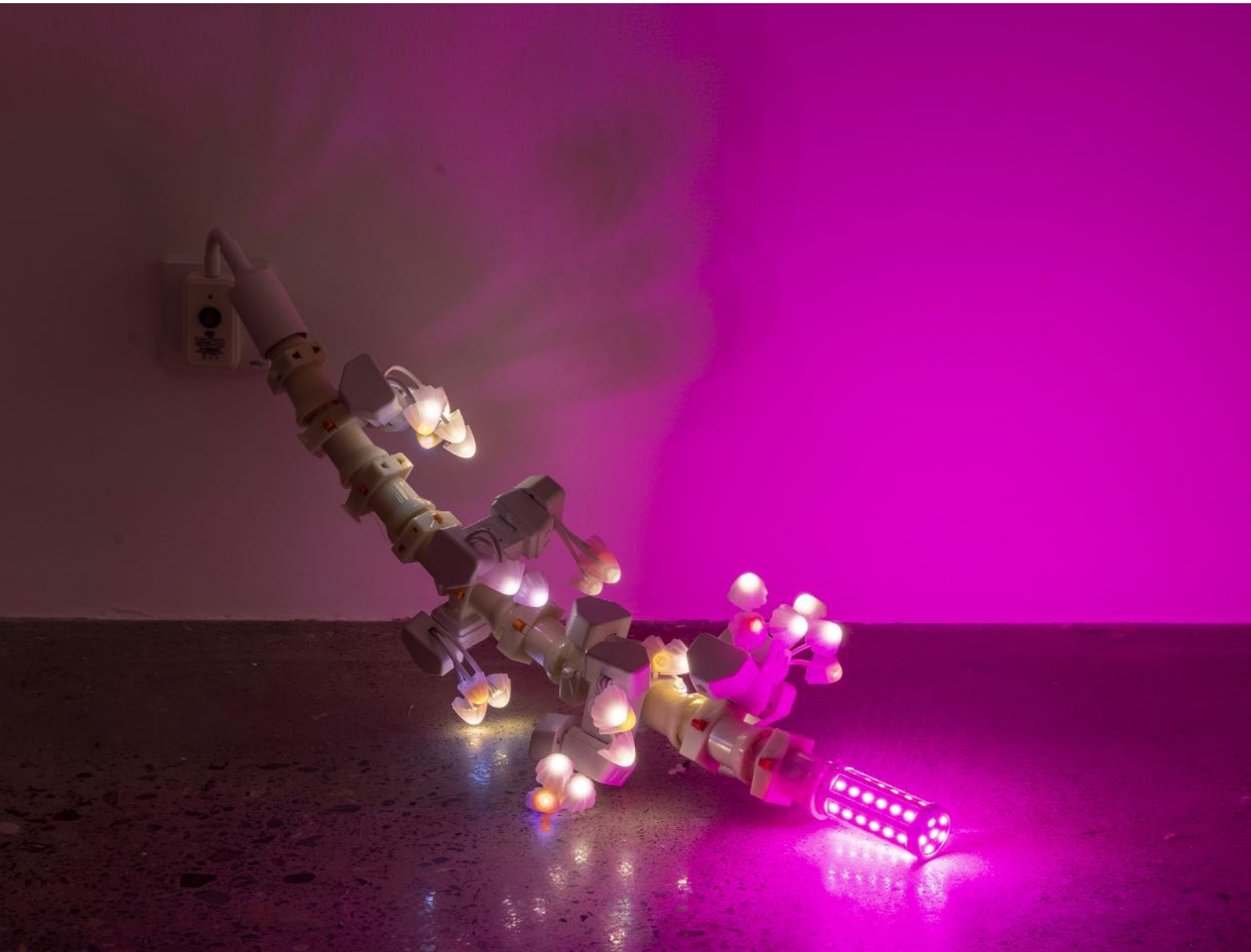
Asphalt, plywood, Led light

145 x 45 x 15 cm

MAGICIAN SPACE 魔金石空间

TROUBLE
2022
Asphalt, plywood, Led light
Detail





Trevor Yeung

Night Mushroom (ten)

2020

Night light, various plug adaptors

90 x 25 x 25 cm

MAGICIAN SPACE

魔金石空间

Night Mushroom (ten)

2020

Night lights, various plug adaptors

Detail



MAGICIAN SPACE

魔金石空间



Ao Jing

引

2021

Stoneware, steel, string

Exhibition view



引

2021

Stoneware, steel, string

15 x 9.3 cm x 2



引
2021
Stoneware, steel, string
15 x 9.3 cm x 2



引
2021
Stoneware, steel, string
15 x 9.3 cm x 2



引

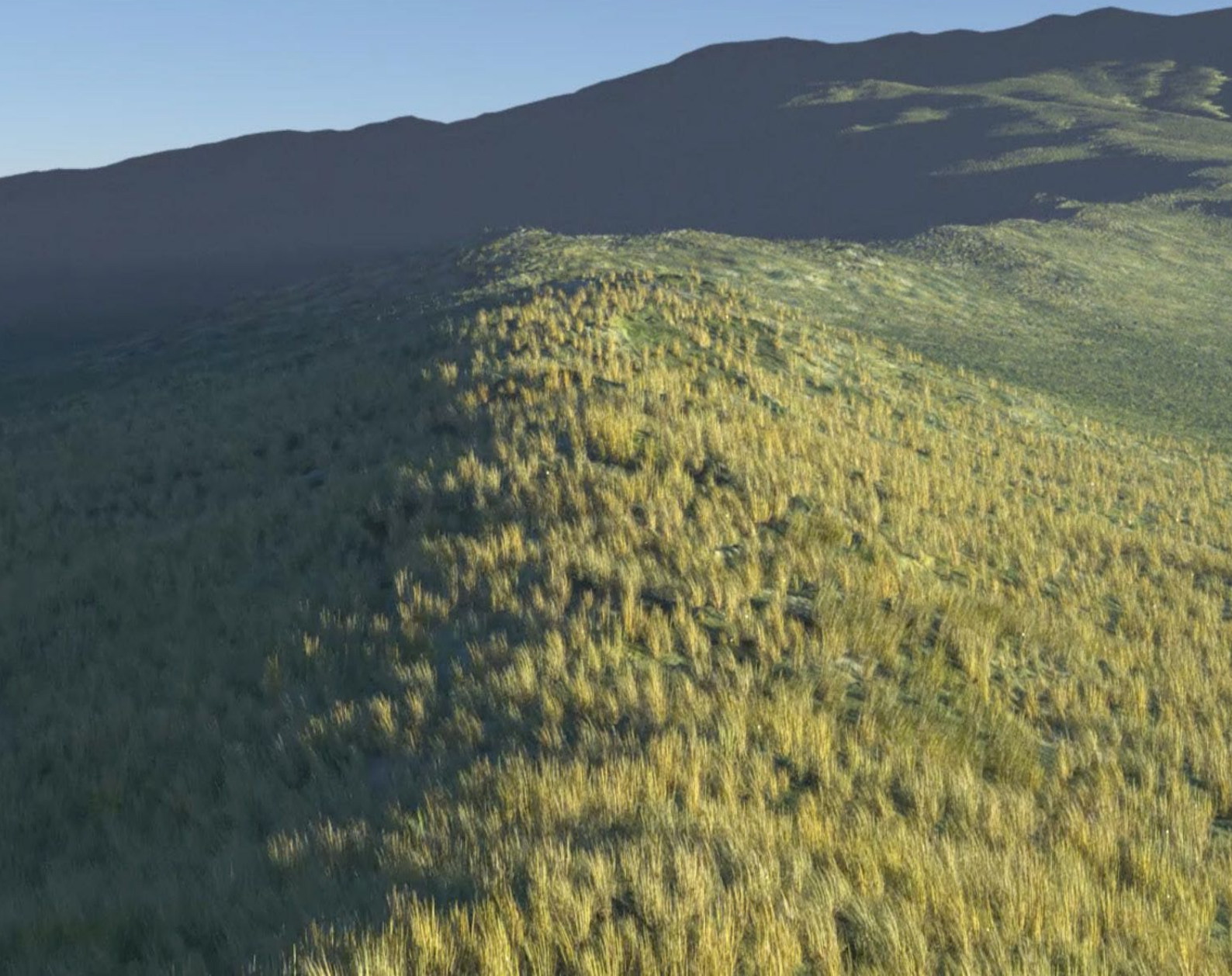
2021

Stoneware, steel, string

15 x 9.3 cm x 2



引
2021
Stoneware, steel, string
15 x 9.3 cm x 2



Timur Si-Qin
Prayer to Four Winds
2021
Video loop animation
2'00"

MAGICIAN SPACE

魔金石空间



Prayer to Four Winds
2021
Video loop animation
2'00"

Duan Zhengqu

Duan Zhengqu (b.1958, Yanshi, Henan Province) graduated in the oil department of Guangzhou Academy of Fine Arts in 1983. He is currently a professor and PhD supervisor at the Faculty of Fine Arts in Capital Normal University; researcher of the Oil Painting Institute of China National Painting Academy; a member of the Oil Painting Art Committee of China Artists Association; and director of China Oil Painting Society.

Fu Jiani

Fu Jiani(b.1989,Henan) currently lives and works in Beijing. Graduated from Slade school of fine art, UCL(First-class honorary BFA degree). She studies the relationship between the transformation of matter and energy in the texts of Buddhism and biology, mapping a longitudinal space on a flat surface covering topics of germ, plant, human body, universe, and unknown realm. Concrete reality is the starting point for the fission of her paintings. Things destroy each other and generate new space from the fractures.

Guo Cheng

Guo Cheng (b.1988) is an artist currently lives and works in Shanghai. His practice mainly focuses on exploring the interrelation between mainstream/emerging technologies and individuals under the context of culture and social life. In recent years, his practice has dealt with themes such as the Anthropocene and Second Nature, digitalized interobjectivity, and infrastructures and ideologies behind. Guo Cheng's works often use humorous yet calm plastic language, linking grand issues with seemingly arbitrary objects, and providing critical perspectives for discussion and imagination.

Guo Hongwei

Guo Hongwei (1982, Sichuan) graduated from Sichuan Fine Arts Institute in 2004 and currently lives and works in Beijing. His practice focus on painting, collage and video. Guo Hongwei's paintings cover a wide range of subjects, from natural and historical objects, such as birds and flowers, and ores, to image sources that dominate traffic on short video platforms, or the diversity of humans and the world. The artist explores the multiple meanings of the act of "viewing" and the intertextual references of vision and fantasy.

Hu Yinping

Hu Yinping was born in Sichuan in 1983, and currently lives and works in Beijing. Despite earning her MFA at the Central Academy of Fine Arts in 2010, her works are not limited to the materiality of sculpture. Instead, she channels chance meetings and fortuitous situations into insightful scenarios. Hu Yinping defines her art as a state between "event" and "work", implying a deep connection between artistic practice and real life.

Ao Jing

Ao's artworks revolve around sound. In the process of exploring different sounds, a series of sculptures, performances and visuals, employing different materials and artistic expressions as sound-making devices, are created in different environments. In turn, the ambiguous relationship between "material" and "immaterial", "conscious" and "unconscious", is explored in a non-dualistic context.

Li Qianyu

Qianyu Li (b.1995) was born in Linhe, Inner Mongolia. She grew up in Beijing, currently lives and works in London. She received her BFA from School of Visual Arts (New York, US) in 2020 and MFA from Slade School of Fine Art (London, UK) in 2022. Her art practice explores the connections and disconnections among things with the philosophic perspective of "three in one", reflecting on the differences in perceptions of reality and its different dimensions arising from personal living experience in diverse geographical and cultural environments.

Liang Wei

Liang Wei is a painter and video artist based in Beijing. She graduated from L'Art Plastiques Universite Des Sciences Humanines De Strasbourg, France in 1999. Liang Wei's working method mirrors the fractured state of the physical world, in which old things and ideas are demolished, broken up, reused, and bastardized in order to create new realities. Objects overlap each other, merge or destroy each other. However, in this process the artist has given them new potential. By giving objects on her canvases almost organic properties, their virtual life force is combined with viewers' imagination to create morphogenic potential for new objects and narratives to emerge.

Ma Jianfeng

Ma Jianfeng was born in Zhejiang in 1983, graduated from the Department of Mural Painting at China Academy of Art in 2007. He received his Meisterschüler at the University of the Arts Berlin in 2012. Currently he lives and works in Beijing, China. Ma Jianfeng is adept at creating artworks from scrap materials found in everyday life. By configuring them into shapes, dismantling, reassembling and displaying them, the artist disrupts the order of elements intrinsic to these found materials and images. Displaying his works as painting installations, he creates chaotic and theatrical spaces brimming with ambiguity and vitality.

Lili Ren

Lili Ren (b. 1986) is a sculptor who uses tactile materials ranging from soft and ethereal to hard and heavy to create intimate narratives in space. Ren is interested in the psychological effects of human scale and bodily forms, unfolding personal narratives that evoke emotions and feelings. These often absurd and dreamlike forms create a mode of escapism, taking viewers to a place where the real and imagined merge. She currently lives and works in London.

Shi Guowei

Shi Guowei (1977, Luoyang, Henan) currently lives and works in Beijing. He graduated with a bachelor's degree in photography from the Department of Visual Communication at the Tsinghua University Academy of Arts & Design (the former Central Academy of Art and Design) in 2002, and he received his master's degree in photography from the Fachhochschule Dortmund in 2006. Shi has always used photography as a creative tool, but he consciously attenuates the properties of this unique medium. The majority of his photographed subjects are ordinary items, and they embody a vague collective consciousness. So Shi removes the color from the photographs to find a monotonous black-and-white base. He then reapplies the color using washes to create a final color photograph. This process shows his mistrust of the objective world and also challenges the objectivity of photography.

Tang Yongxiang

Tang Yongxiang (b. 1977, Hubei Province) currently lives and works in Beijing. Using real life images as the entrance to painting, Tang works with the changing relationships between forms and between colors that are both constantly developed during the painting process. The images are mostly snapshots taken by the artist himself and often lack strong significations. Rather than arbitrarily manipulate the existing relationships embedded in the images, Tang prefers to engage in a restrained and persistent struggle with the images while relying on the given structures, leaving the surface with traces of the artist's countless hesitations, decisions, and thoughts. In his painting process, contingencies and uncertainties would be the kinks in constructing new relationships.

Timur Si-Qin

Timur Si-Qin (b.1984, Berlin) is interested in the evolution of culture, dynamics of cognition, and contemporary philosophy. He weaves them together to create a new kind of environmental art. Taking form through diverse media, installations of 3D printed sculptures, light-boxes, websites, texts, and virtual reality, Si-Qin's work often challenges common notions of the organic vs the synthetic, the natural vs the cultural, the human vs non-human, and other dualisms at the heart of western consciousness.

Wu Chen

Wu Chen (b.1983, Henan) currently lives and works in Beijing and Chengdu. His paintings evoke a miscellaneous array of 'artist portraits' and layered references culled from sources as varied as picture handbooks to exquisite illustrations from art history. Layer by layer they undergo a child-like process of distortion and reassembly, causing one to wonder at the morbidity of such a whimsical sense of imagination.

Xuan Chenhao

Xuan Chenhao was born in Shanghai in 1989. His paintings draw inspiration from the binary relationship between animals and plants living in the rainforest. Like an inward-blooming syconus that lures the insect with its fleshy seedling tentacles into its bud to breed, the artist attempts to convey this lively vigor that has propelled our genealogy and thoughts to evolve over the centuries through his art.

Trevor Yeung

TrevorYeung (b.1988, Dongguan, China) graduated from the Academy of Visual Arts at Hong Kong Baptist University in 2010, currently lives and works in Hong Kong. The practice of Trevor Yeung consistently excavates the inner logics of closed systems and the way in which such systems contain and create emotional and behavioural conditions. In his mixed-media works, carefully staged objects, animals, and plants function as aesthetic pretexts which delicately and ironically address notions of artificiality and the processes of human relations.

Zang Kunkun

Zang Kunkun was born in Qingdao, China in 1986. Currently lives and works in Beijing, China. Zang Kunkun's approach of dealing with experiences of his native China, is expressed through a very universal language, transcending cultural standards, collective acceptance and subconscious agreements. By using industrial materials, he works themes, such as urbanization, the passage of time, and dimensions that are subject to time and space into his installations and paintings, which he altogether considers as objects.

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